

# KERAMIC STUDIO

Vol. XV. No. 2.

SYRACUSE, NEW YORK

June 1913



WITH the summer vacation approaching, we are reminded of the troubles of some of our good friends who want to use this season for study and for various reasons are prevented. There is one who writes that not only are her means limited but that every summer, because of the beauty of the country where she lives all her good friends from all points of the compass descend upon her in swarms and she is compelled to use all her time from early morn to dewy eve in catering to the inner man by way of the kitchen stove. To discuss the last question first—If we were that too easily imposed upon lady, we would write a circular letter and have it typed and sent to all expectant and expected guests, saying that she finds that she can not afford to lose the opportunity for study that the summer affords, so, though she would dearly love to have them visit her, she can only invite them on the condition that they pitch in and do their share of the work. That seems to us the only fair thing to do all around, for it is not fair to others to let them grow accustomed to imposing on their friends. About that flat pocket-book—If, instead of painting naturalistic studies, she would decorate a lot of little things that would make pleasing souvenirs of her beautiful home, perhaps the friends might help inflate that empty bag by purchasing to a point where it could be utilized for further study. Or she could get up a summer class in china decorating and invite the friends to join at so much per. We know one awfully nice little girl who came last year to our summer school and did a lot of charming conventional and semi-conventional things with the teacher and went home and sold them and taught what she had learned until she had made enough to more than pay her expenses here another year. And this was her first attempt. It seems almost always that where there is sufficient will there will always be a way.

This year in my spring garden I have some flowers that I have not had before and so I have not thought to suggest them to our readers as subjects for study and design. First of all there is a colony of Miterwort. Long ago in one of the earlier issues of *Keramic Studio* I published some of my own studies and designs from this dainty flower, but had not thought of it as available to garden lovers. Last year I went out with baskets and trowels to a ravine nearby and brought home a lot of wild flowers and ferns for the stone-walled garden about the gold fish pool; it was an experiment but a successful one for this year they grew bright and early and had increased a hundred fold; there I found them all, white and yellow and blue Violets, Ferns, Miterwort, Solomon's Seal, Squirrel Corn and Dutchmen's Breeches, Hepaticas, and many flowers of which I have not yet learned the name. They are mingled with the Yellow Primrose and Crimson and Orange Polyanthus and Wall Flower and Japanese Iris leaves, with the Boston Ivy on the stone walls for a background. They delight our eyes and gladden our hearts. Try some of these flowers for study this year. The Primrose has wonderful possibilities in a decorative

way as well as the different varieties of Dicentra, the Squirrel Corn, Dutchman's Breeches and their more conspicuous garden cousin, the Bleeding Heart, of which Miss Overbeck gives us so many studies this month. Out in the hedge we have a different set of wild flowers, Trilliums, Blood Root, False Solomon's Seal, Wild Geranium, etc., etc.

This season let us go to the woods for inspiration and next fall we will have a competition in conventionalizations of the various wild flowers. Suppose you all see what you can do in this line. Make your careful drawing of flower, leaf and stem, then make conventionalized units of flower and leaf, a page of these, then a page of semi-conventionalized designs, i. e., small flower panels connected with conventional or geometrical design or small semi-conventional flower arrangements for borders. Then a page of conventional designs applied to straight and curved edges, all from the same flower. Do this with every flower of which you make a study. Send these to *Keramic Studio* about the fifteenth of September and we will have a wild woods Christmas issue with prizes for the best work. We will have a prize for the largest number of flowers studied and prizes for the best studies of flowers. You work on this idea and we will announce the competition later.

## SUMMER SCHOOL AND STUDIO NOTES

The Studio of Mrs. Mary Alley Neal, 1425 Broadway, New York, N. Y., will be open during the entire summer.

The Art Institute of Chicago will, as usual, have a Summer School beginning June 30th and lasting twelve weeks. The Ceramic Class is under the management of Mrs. Abbie P. Walker, design class every day, painting lessons for china on Tuesdays and Thursdays.

Miss Leah H. Rodman, 47 W. 36th St., New York, N. Y., will continue her classes in Brooklyn and New York during the summer months.

Miss May Reynolds of Chicago, has been engaged for a few weeks by the Railsback China Co., of Los Angeles, Cal., where she is teaching at present.

Miss Reynolds spent two weeks at Winfield, Kan., at the studio of Mrs. Ida T. Lockwood, before going to the far west.

## SHOP NOTES

B. F. Drakenfeld & Co., importers and manufacturers of mineral colors and materials have moved from 27 Park Place to their new building at 50 Murray St., which the growth of their business made necessary.

Mrs. F. N. Waterfield and Miss C. Kroll have purchased the Domestic Art Rooms, 149 Washington St., Newark, N. J., where they will continue the business formerly conducted by D. H. Morris.

## CLUB NOTES

The ceramic artists of St. Paul and Minneapolis have combined in forming a new society under the title of the Twin City Ceramic Club. Winifred D. Sandy is secretary.



PITCHER—HENRIETTA BARCLAY PAIST

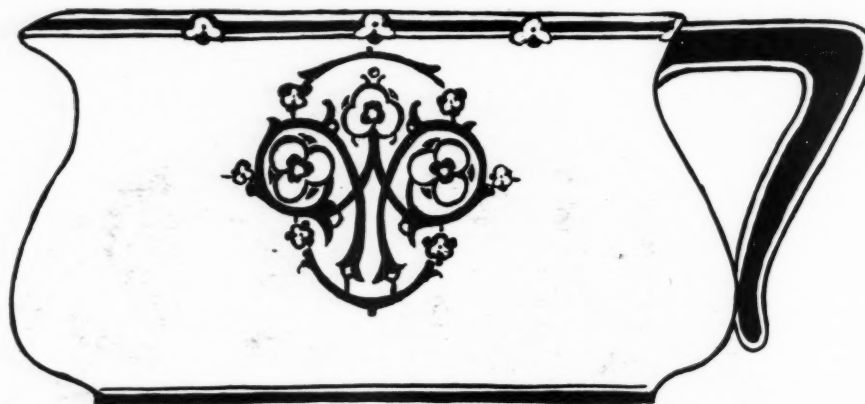
Flat Enamel and gold lines. Grapes, violet; leaves, green



SCARLET AND CRIMSON ORIENTAL POPPIES—PHOTOGRAPH BY WALTER S. STILLMAN

(Treatment page 30)

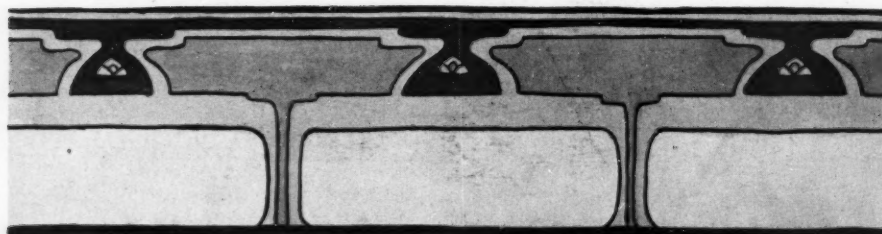
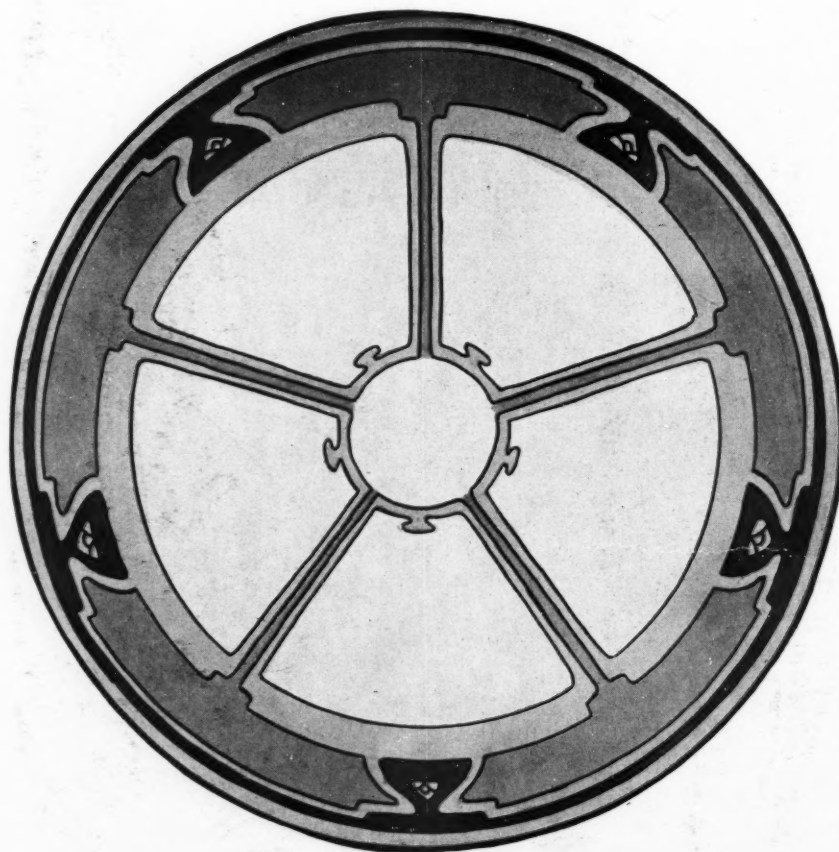




CREAM PITCHER—M. W. CAUDLE

Treatment by Jessie M. Bard

All dark parts of design are Green Gold. The three large flowers are oiled and dusted with two parts Apple Green, one part Yellow Green. All small flowers are painted with Yellow Lustre.



ROUND BOX—ALICE SEYMOUR

(Treatment page 32)





FISH PLATTER—RUSSELL GOODWIN

(Treatment page 36)



WORK OF ORILLA E. MINER AND CLASS, PULLMAN, WASH.

#### SCARLET AND CRIMSON ORIENTAL POPPIES (Page 27)

*Treatment by Jessie M. Bard*

**F**IRST firing use Yellow Red and Carnation for the red in poppies. The stamens are purplish black, use Roman Purple and Black. The green centers are Yellow Green with markings of Brown Green and Black. The leaves are painted in with Shading Green and Apple Green. The stems are Brown Green very light with touches of Violet.

Second Firing—Shade flowers with Pompadour and Blood Red and a touch of Roman Purple toward centers in the very deep places. Use same colors as used in first firing for leaves. For a background use Yellow Brown, Blood Red and a little Violet.

#### SNAP DRAGON (Page 31)

*Treatment by Jessie M. Bard*

**F**IRST Firing—For the white blossoms use Lemon Yellow a little Apple Green and Grey for Flesh for the shading. The salmon pink blossoms are Pompadour used very thin and just a little Yellow Brown, shading these with a little Blood Red. The crimson flowers are Blood Red and Yellow Red; for the foliage use Shading Green and a little Yellow Brown with touches of Yellow Green. The stems have a little Brown Green and Violet.

Second Firing—Use same colors used in first firing and strengthen the foliage with same as first firing, the background is Lemon Yellow and Grey for Flesh and a little Violet.



SNAP DRAGON—PHOTOGRAPH BY WALTER S. STILLMAN

(Treatment page 30)



## SALMON BERRY (Supplement)

*Jeanne M. Stewart*

**PALETTE:** Lemon Yellow, Egg Yellow, Yellow Red, Yellow Brown, Pompeian Red, Ruby Purple, Brown Green, Shading Green, Yellow Green, Turquoise Green, Wood Brown, Grey and Ivory Yellow.

This berry which grows extensively throughout the north-west is in appearance and growth much like the red raspberry, though larger and in the golden colorings with an occasional brilliant red berry.

The yellows should be applied rather lightly in the first fire, shading with a mixture of Yellow Red and Egg Yellow and Yellow Red and Yellow Brown as a lighter or darker tone is desired. Deeper shadows are applied in second painting with a tone of Egg Yellow, Yellow Red and Brown Green.

For the brighter red berries use Egg Yellow in highest lights, shading with Yellow Red, and Pompeian Red with one-third Ruby Purple added for darker tones.

The leaves may have a few of the Yellow and Brown touches for variety, although painted mostly in the brighter greens. A soft warm grey for background is made with Stewart's Grey and Pompeian Red, with Brown Green and Pompeian Red added to give depth to shadow under the dominant mass in the design.

## JACK-IN-THE-PULPIT (Page 34)

*Lucy M. Shover*

**T**HE leaves are Yellow Green and a little Shading Green; the blossom is Painting Yellow and a little Yellow Brown; the very dark in this blossom is a greenish yellow, use the Painting Yellow and Yellow Brown and Brown Green. The stems are Brown Green and Yellow Brown, the dark shadow on the stems is Yellow Green and Brown Green.



## CONVENTIONAL JACK-IN-THE-PULPIT (Page 34)

**F**OR the color combination use Yellow for dusting for the light tones and the Deep Ivory for the deep tones. Outline with Black when using it on larger pieces.



## TREATMENT FOR ROUND BOX (Page 28)

*Alice Seymour*

**C**ENTER of top and panels on base Cream Yellow. Background of bands thin wash of Yellow Brown 4, Ivory Glaze 1 and a touch of Hair Brown, panels Yellow Brown Lustre, two coats, dark form and band Gold and outline with Hair Brown.



FULL SIZE SECTION OF CHOP PLATE—PAULA FENSKA

HOLLYHOCKS (Pages 44-45)

*Treatment by Jessie M. Bard*

THE delicate blossoms are painted in with Lemon Yellow, a little Apple Green with a clear Yellow center; the medium tone flowers are painted in with a delicate wash of Pompadour Red with a thin wash of Violet toward center; the center is Albert Yellow, the dark flowers are Blood Red

and just a little Ruby added to it; the center is Albert Yellow and a little Yellow Brown; the buds are Moss Green and Brown Green; the stems are Moss Green and Lemon Yellow.

The colors used in second fire are the same as first fire using thin washes on light side and strengthening the centers. The background is Lemon Yellow, Brown Green and Yellow Brown.



SANDWICH TRAY—PAULA FENSKA

*Treatment by Jessie M. Bard*

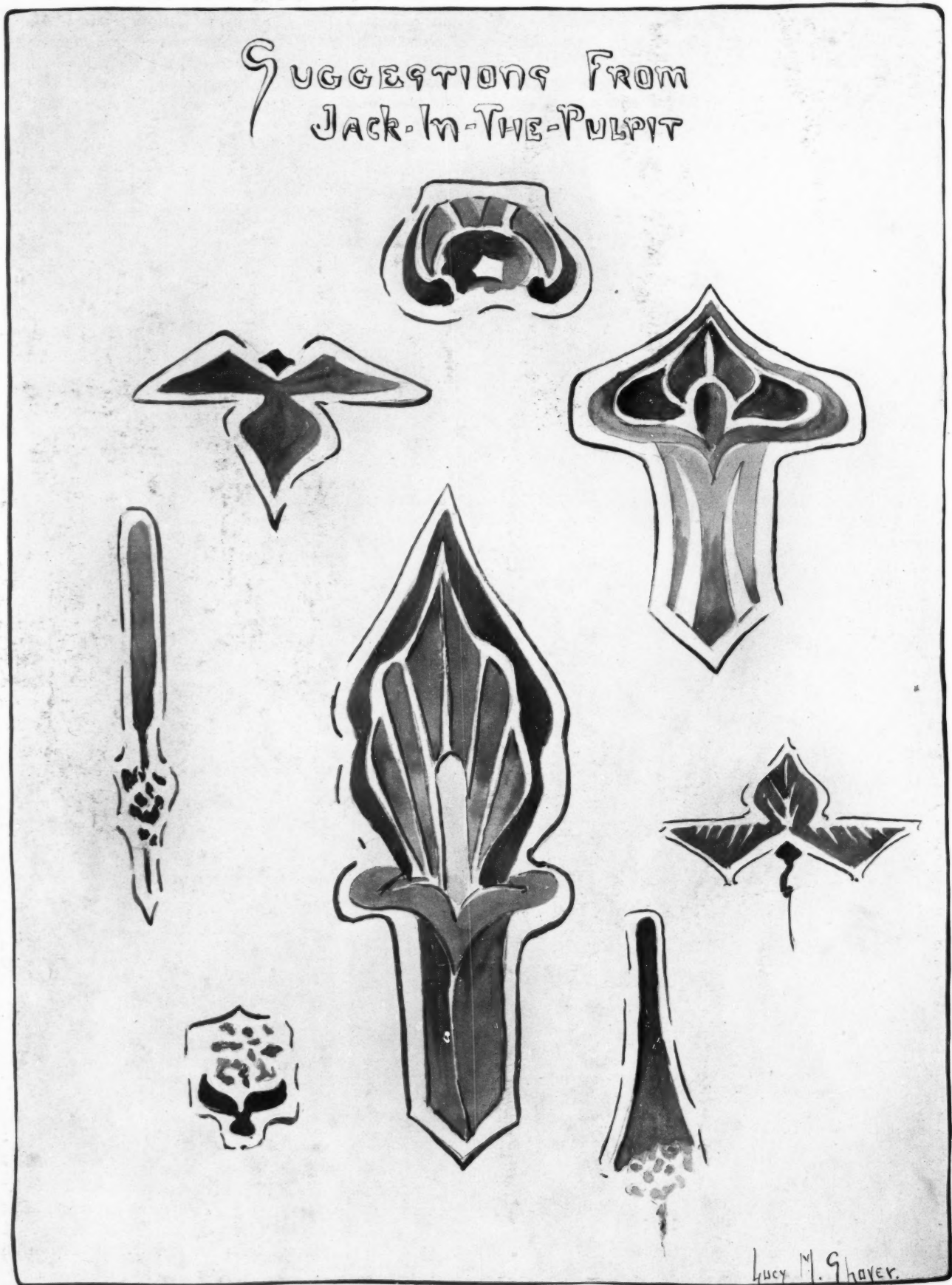
OIL all grey parts except the flowers and the wide band and dust with two parts Ivory Glaze, one part Pearl Grey, one part Apple Green and a touch of Yellow. Oil the light part of flowers and the wide band and dust with three parts Ivory Glaze and two parts Yellow Brown. Paint the

grey tone in the flowers with Auburn or Hair Brown and a little Blood Red.

Second Fire—Oil over the entire surface and pad until it tacks. Dust with one-half part Grey Yellow, one part Yellow Brown, five parts Ivory Glaze.



SUGGESTIONS FROM  
JACK-IN-THE-PULPIT



CONVENTIONAL JACK-IN-THE-PULPIT—LUCY M. SHOVER

(Treatment page 32)



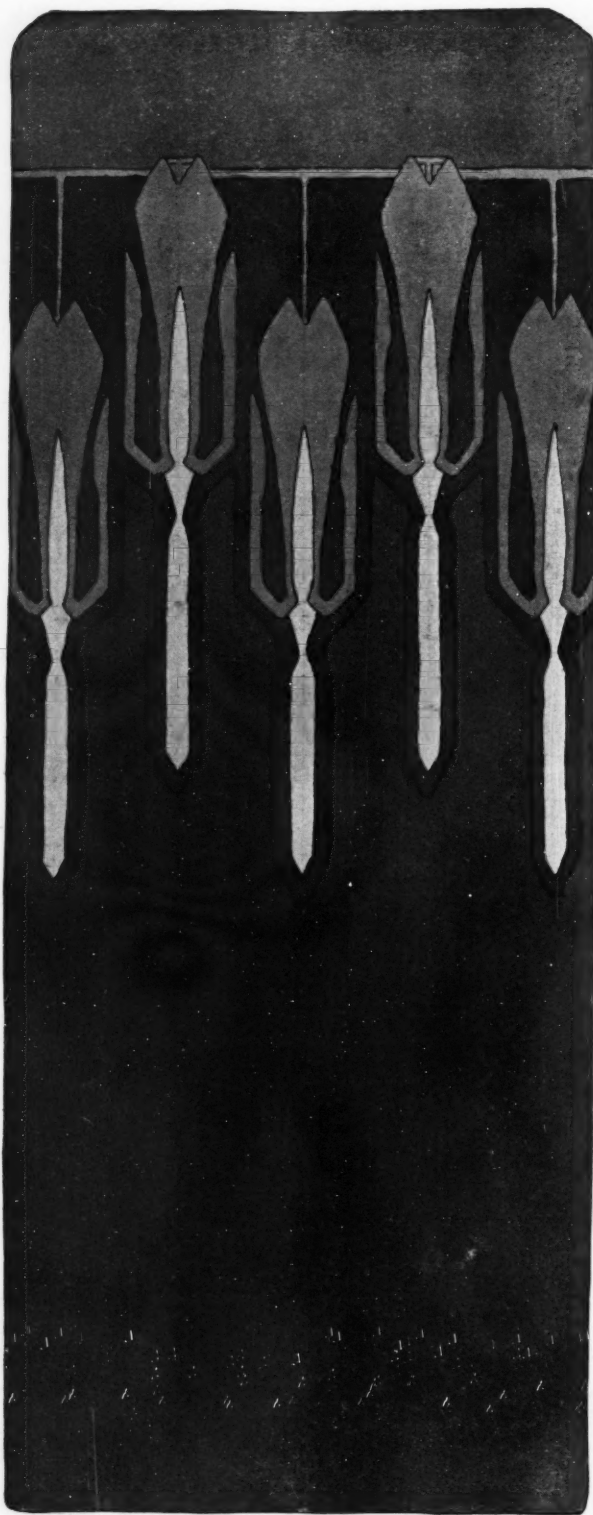


JACK-IN  
THE-PULPIT

Lucy M. Shover

JACK-IN-THE-PULPIT—LUCY M. SHOVER

(Treatment page 32)



**BLEEDING HEART, VASE—HANNAH B. OVERBECK**

*Hannah B. Overbeck*

**T**INT entire vase with Black Green and fire. There need be no outlines or where they are not along background of band they may be in Black Green. Paint light parts of flowers and stems in Yellow Green with a little Black and other parts of flowers Ruby; tint upper and lower parts of vase with Black Green 1-2, Grey for Flesh 1-2, and fire. In third firing dust background of band with Black Green and strengthen flower parts.

**BLEEDING HEART STUDY (Page 37)**

*Hannah B. Overbeck*

**P**AIN'T darker parts of flowers with Rose and outline all other flower parts in with Rose so that all have the same tone of rose. Paint lighter flower parts lightly with Rose with a touch of Yellow Green along the central line of these light parts. Outline leaves and stems with Olive Green with a little black and paint upper parts of leaves with same and paint lower parts of leaves and stems with Grey Green with a little black. On background apply a tint of Grey Green 1-3 Grey for Flesh 2-3.

✻ ✻

**BLEEDING HEART, PLATTER (Page 37)**

*Hannah B. Overbeck*

**T**HERE may be black or very narrow gold outlines. Paint small dark spots Empire Green and those parts in second darkest tone Rose; on all other parts and band on edge use Grey Green with a little black and tint background of band with Dark Green No. 7.

✻ ✻

**BLEEDING HEART, BOWL (Page 38)**

*Hannah B. Overbeck*

**O**UTLINE with Hair Brown. Paint dark parts of side Hunter's Green and other parts and bands Yellow Ochre 2-3, Hair Brown 1-3; tint background of band with Hair Brown and leave lower part of bowl white.

✻ ✻

**BLEEDING HEART, MILK PITCHER (Page 38)**

*Hannah B. Overbeck*

**O**UTLINE all with Blood Red and paint dark parts of flowers with same. Paint all other parts of flowers in Yellow Ochre and rest of design and band about top with Brown Green with a little Black. There should be a light tint of Brown Green 1-2, Finishing Brown 1-2 on lower background spaces and a heavier tint of Yellow Ochre 1-3, Finishing Brown 2-3 on background on upper part of pitcher.

✻ ✻

**BLEEDING HEART, CUP AND SAUCER (Page 40)**

*Hannah B. Overbeck*

**O**utline with Black, paint darker parts of design with Copenhagen Blue. Paint other parts of design and bands with Mussen Brown with a little Grey for Flesh and background with Copenhagen Blue.

✻ ✻

**BLEEDING HEART, BISCUIT JAR (Page 40)**

*Hannah B. Overbeck*

**L**EAVE narrow spaces for gold outlines. On the darker parts of the design use Ruby and on the lighter parts Imperial Ivory with a little Grey for Flesh. On the background of the band use a heavy tint of Grey for Flesh and all other parts may be tinted with Grey for Flesh 1-2, Imperial Ivory 1-2.

✻ ✻

**FISH PLATTER (Page 29)**

*Treatment by Jessie M. Bard*

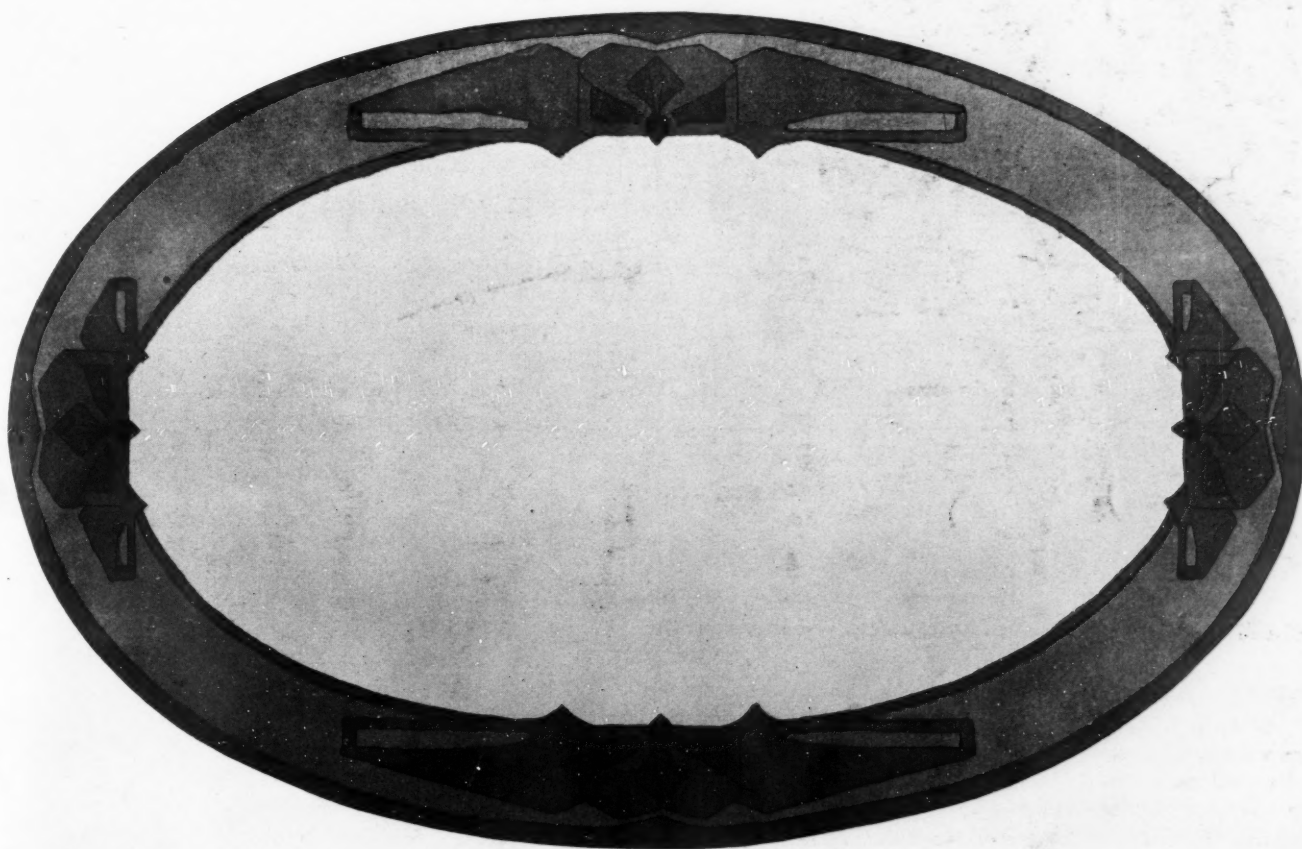
**T**RACE in the design and oil all the dark parts except on the fish and dust with Water Blue—do not oil it very heavily. A little Ivory Glaze may be added to the color to prevent it from getting too dark. The dark spaces on the fish are Green Gold. A band of the gold may be added near the edge of the tray.





BLEEDING HEART—HANNAH B. OVERBECK

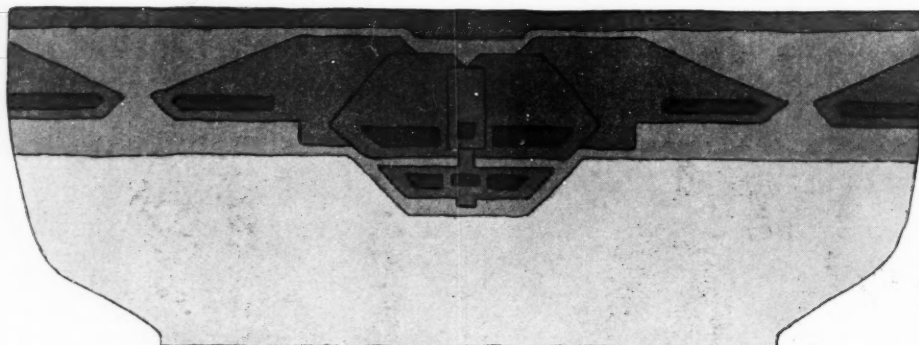
(Treatment page 36)



BLEEDING HEART, PLATTER—HANNAH B. OVERBECK

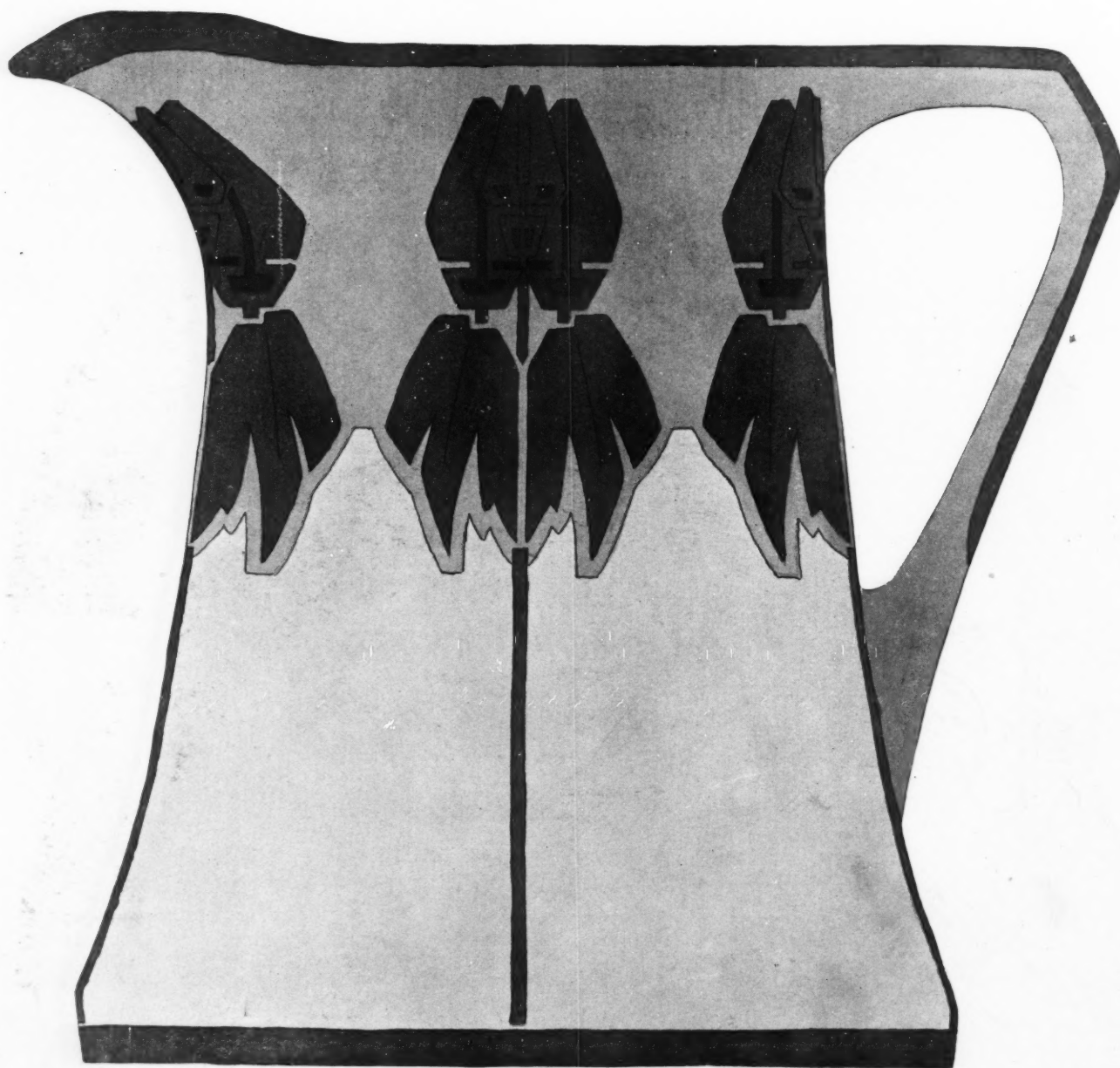
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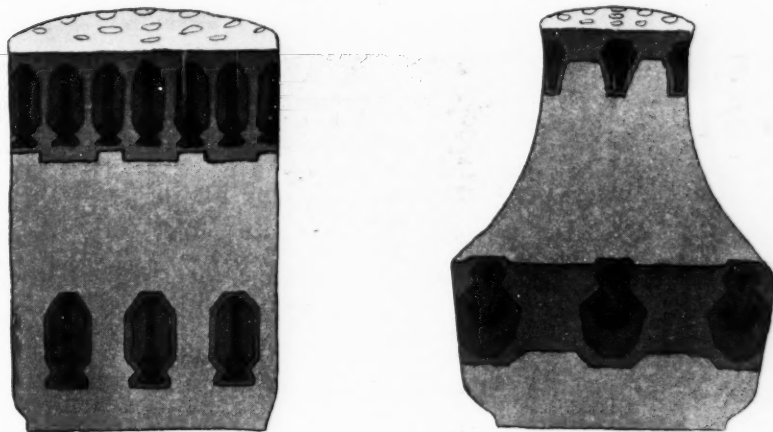
BLEEDING HEART, BOWL—HANNAH B. OVERBECK

(Treatment page 36)



BLEEDING HEART, MILK PITCHER—HANNAH B. OVERBECK

(Treatment page 36)



BLEEDING HEART, SALT OR PEPPER SHAKER—HANNAH B. OVERBECK

Tint all but top part with Finishing Brown and fire. Then outline all parts with Finishing Brown and tint background on bands and about figures with Grey for Flesh; paint darker parts of designs with Peacock Blue and lighter parts with Peacock Blue  $\frac{1}{2}$  Grey for Flesh.

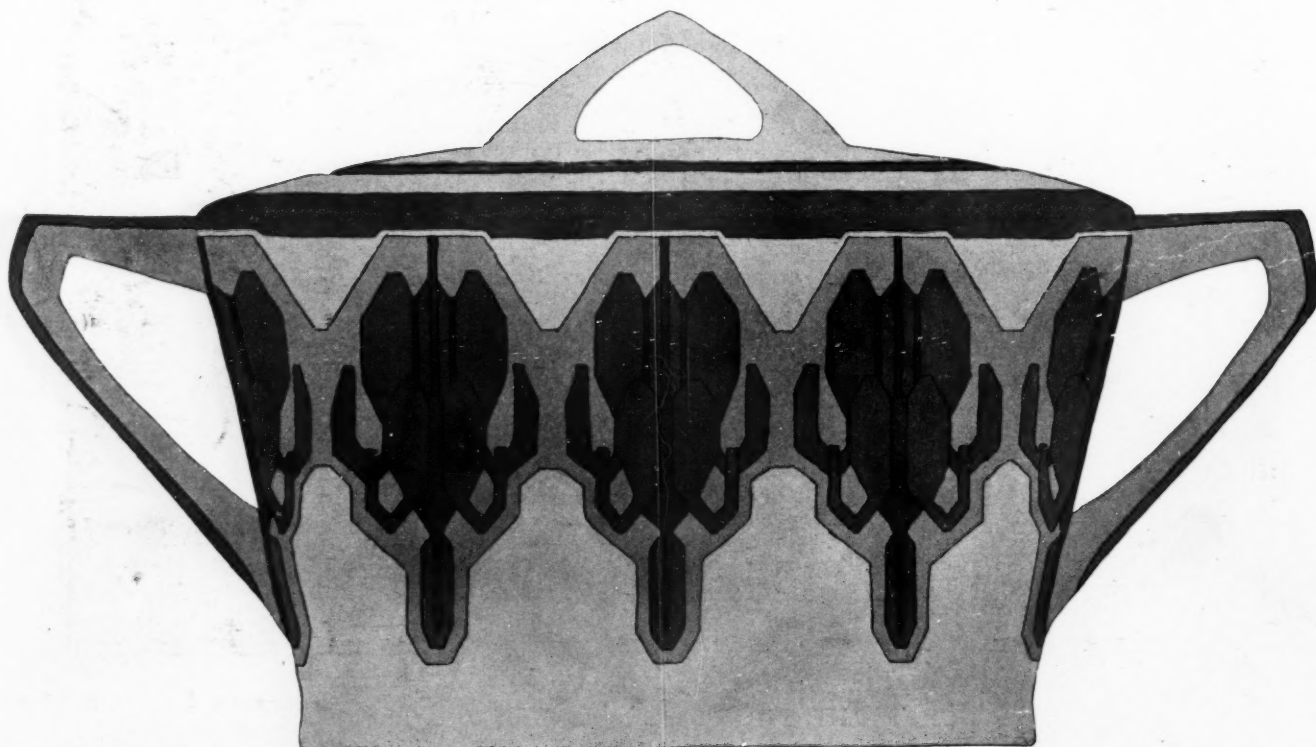


BLEEDING HEART, TWO PLATES—HANNAH B. OVERBECK

Outline with Black, on dark parts of designs use Turkish Blue  $\frac{1}{2}$ , Sea Gull Grey  $\frac{1}{2}$ ; on other parts of designs and vands use Black Green and a little Black and on the background apply a tint of Black Green  $\frac{1}{2}$ , Sea Gull Grey  $\frac{1}{2}$ .

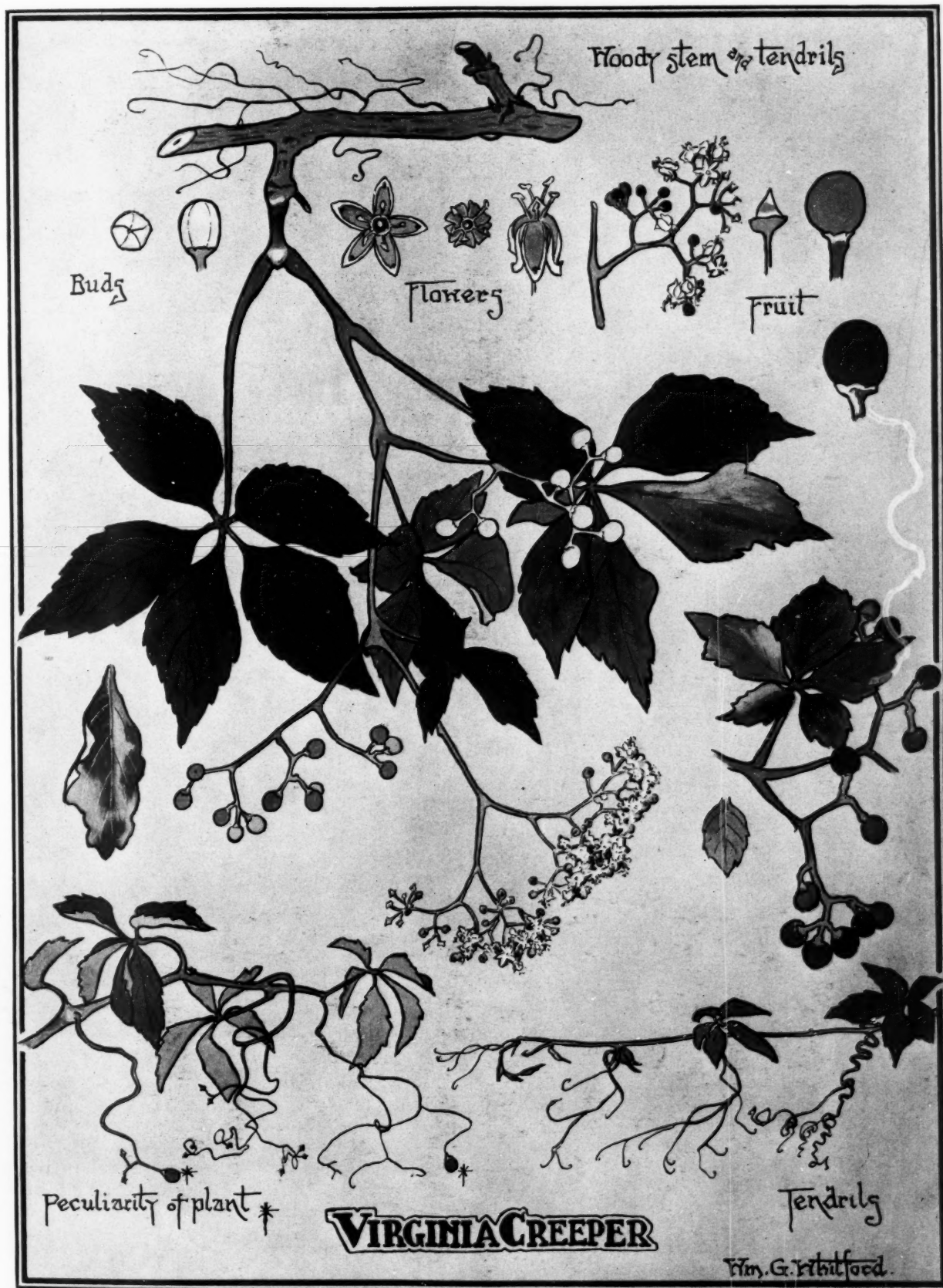


BLEEDING HEART, CUP AND SAUCER—HANNAH B. OVERBECK (Treatment page 36)



BLEEDING HEART, BISCUIT JAR—HANNAH B. OVERBECK (Treatment page 36)

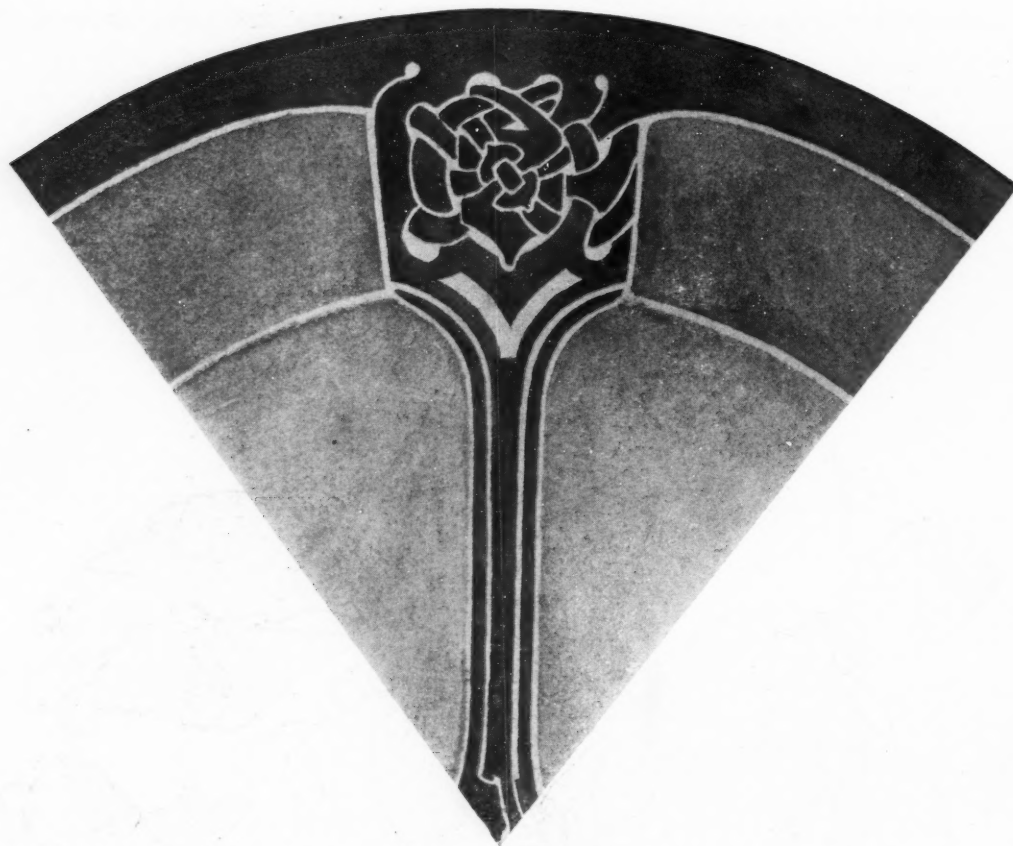




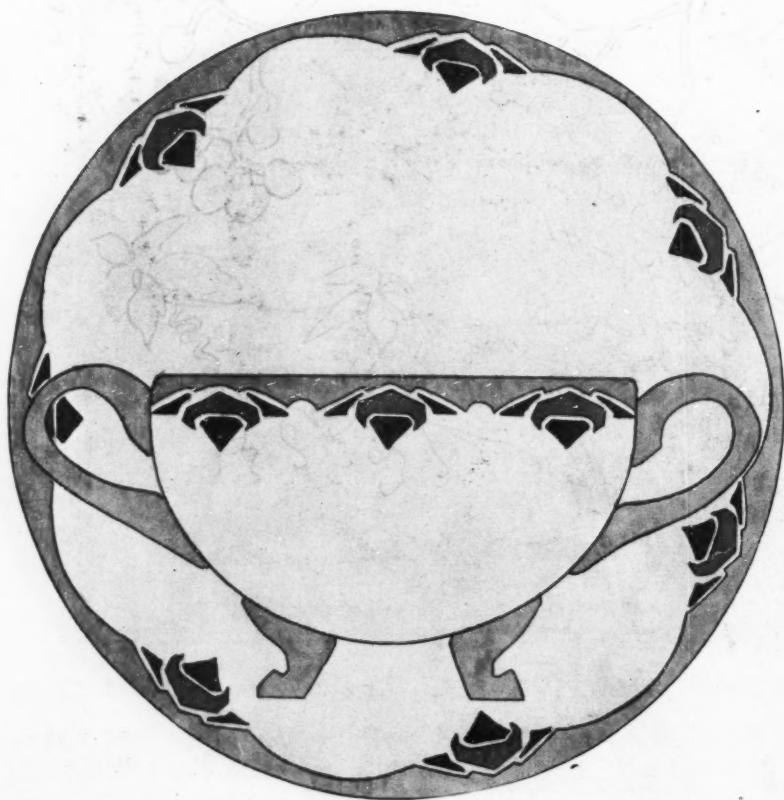
VIRGINIA CREEPER—WM. G. WHITFORD

Treatment by Kathryn E. Cherry

The leaves are Yellow Green, Brown Green and a little Shading Green; the berries are Turquoise Blue, a very little Shading Green and touches of Black. The blossoms are white with a bit of Yellow in the center, use the Painting Yellow.



FULL SIZE SECTION OF CHOP PLATE—OLGA SORENSEN

BOUILLION CUP AND SAUCER, ACORN  
CLARA L. CONNOR*Treatment by Jessie M. Bard*

**P**AIN'T the darkest spaces with a delicate lavender made of Violet No. 2 and a little Deep Blue Green. The cap of the acorn is Moss Green and a very little Violet. The grey band, handles and feet are equal parts of Pearl Grey and Grey for Flesh. These colors should all be kept in the same tone.



## HELPFUL HINTS

When oiling a vase to ground-lay a color I do not clean out all of the design, but leave a small space where I can touch my finger to test the dryness of the oil. Just before powdering I rub off this space. In this way I avoid any light spots in the background.

I never put any gold on a piece of china until the tinting has been put on. It is very difficult to clean tinting from a space which has gold on it and also hard to burnish such gold.

I do my outlining for the first fire because the pen works so much better on white china than on fired tinting.

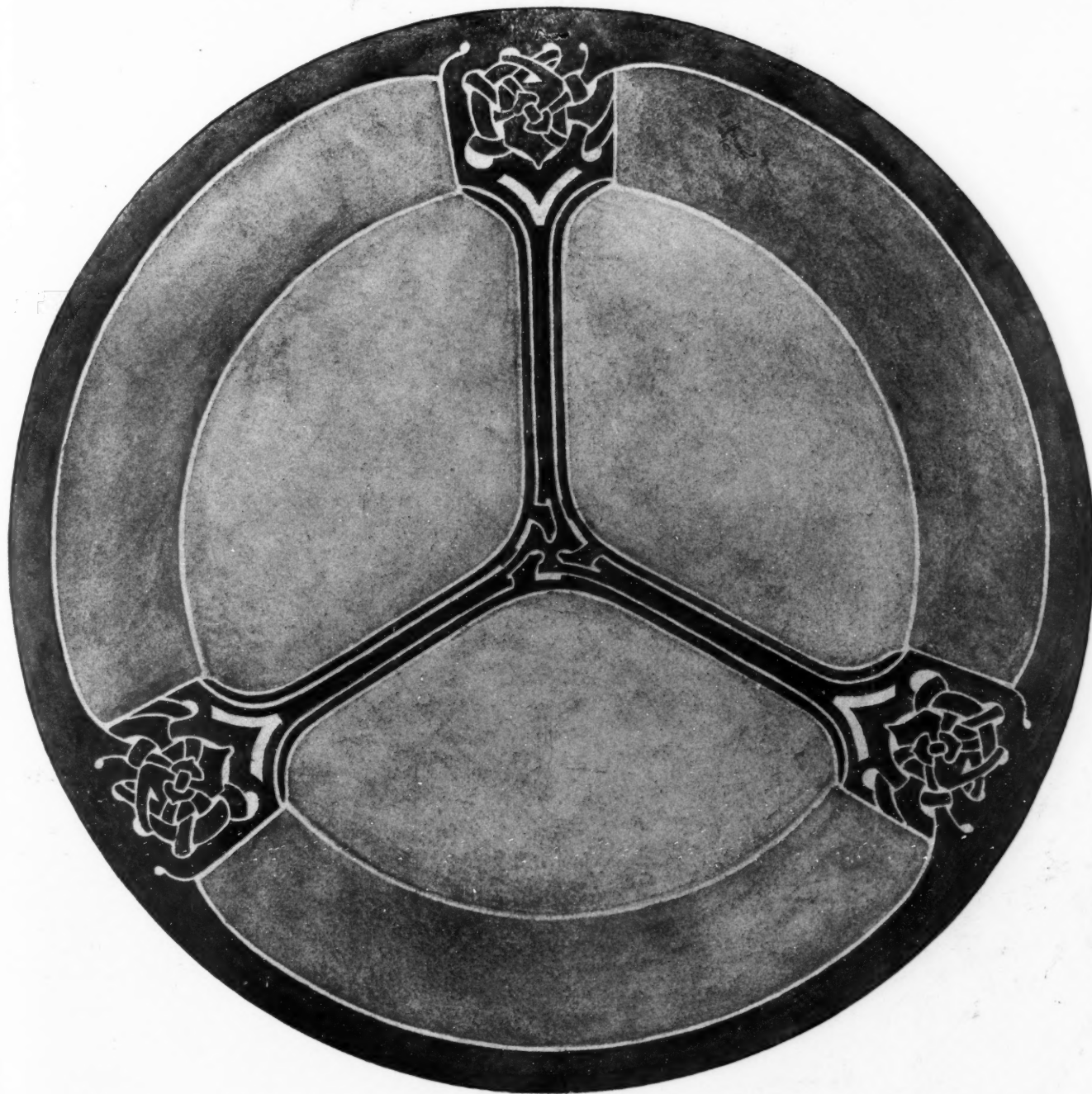
Orilla Miner.

## ANSWERS TO CORRESPONDENTS

Underglaze work does not apply to china decoration but to the pottery. The decoration is placed on the biscuit and the glaze put over it. The cause of enamels chipping is usually the fault in mixing, you may have used too much oil in them—it would depend on the way they were mixed whether they should be fired hard or not, you will have to fire them hard enough to glaze them. Take a knife and remove as much of the enamel as possible before firing again to be sure that no more chips off. The Satsuma ware is a Japanese crackle pottery and is a cream color.

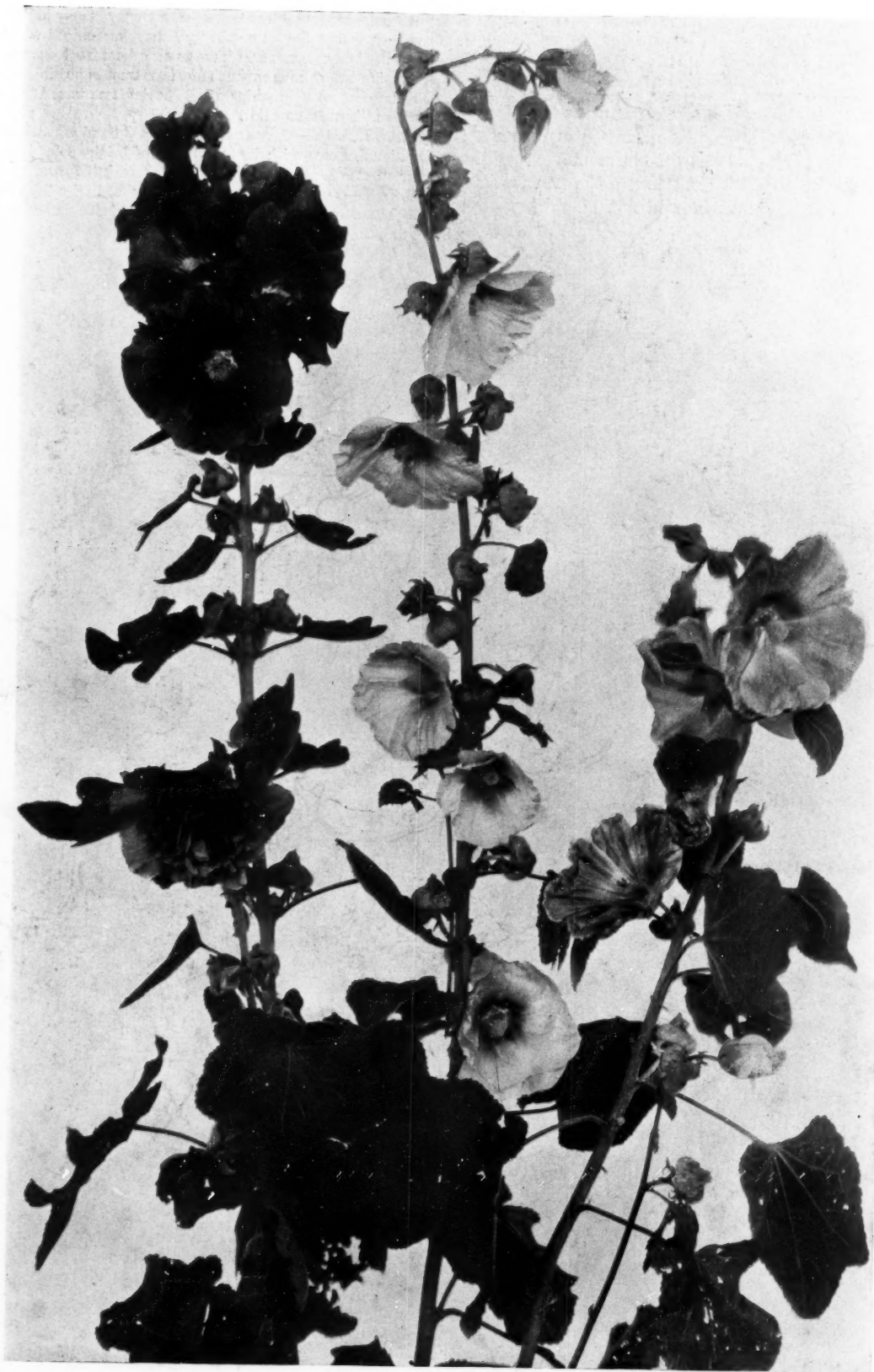
MRs. J. E. H.—Monograms with a gold band are still used but a simple conventional design with just a sparkle of bright color is more interesting. The monogram is placed in the border to break the band.

E. L. S.—Yes the china can be fired after it has been painted for some time. The cause of coral enamel firing orange instead of coral is because of too hot a fire, the color fires out.



CHOP PLATE IN GREEN AND SILVER—OLGA SORENSSEN

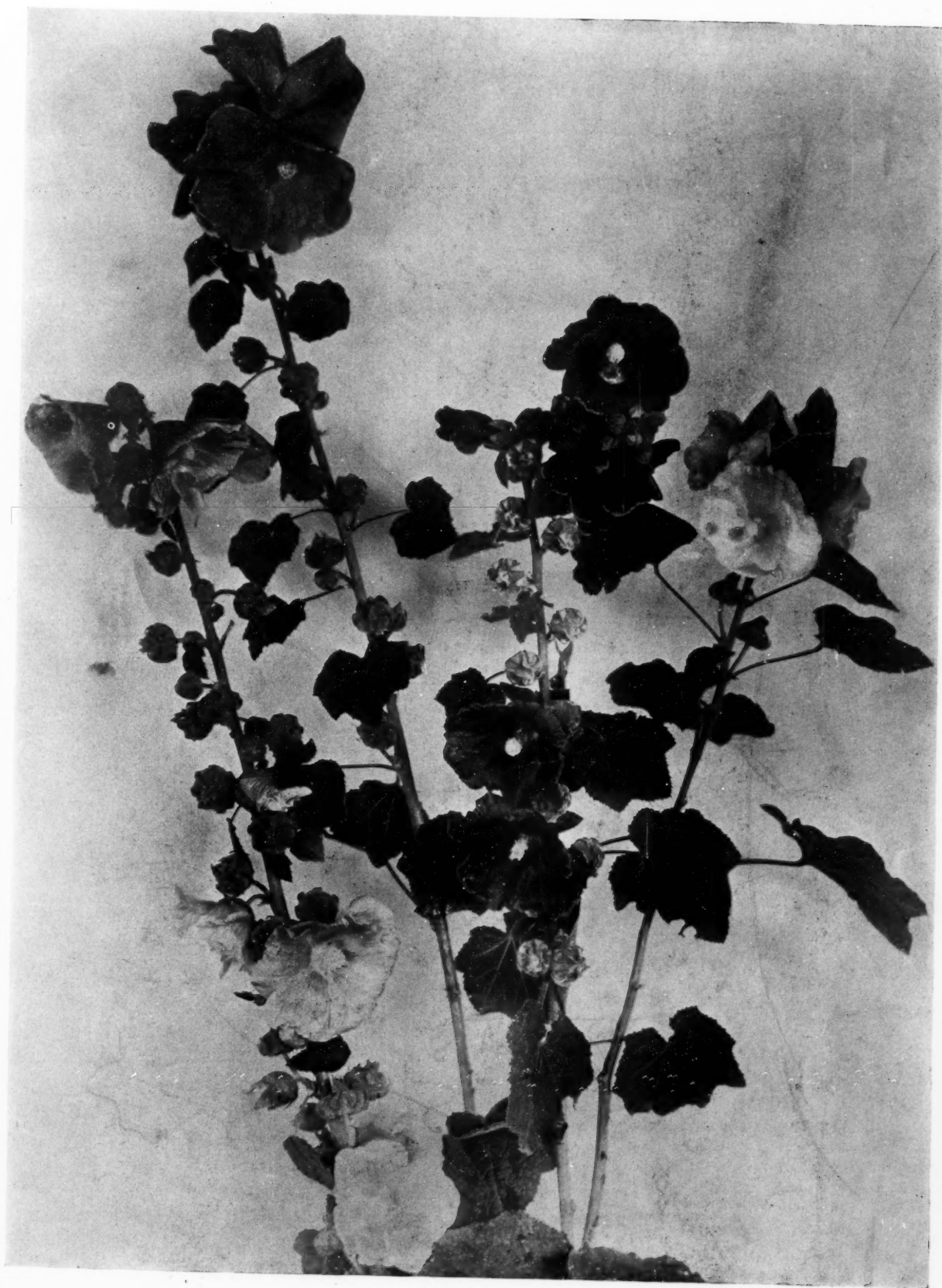
**T**RACE design. Tint centre panels with one part Celadon and one part Pearl Grey. Panels on rim a darker shade of the same color. Dust with Pearl Grey. Paint design with Burnished Silver, leave small open spaces white. Second Fire: Strengthen color in rim panels and again dust with Pearl Grey. Apply silver.



HOLLYHOCK—PHOTOGRAPH BY WALTER S. STILLMAN

(Treatment page 33)





HOLLYHOCK—PHOTOGRAPH BY WALTER S. STILLMAN

(Treatment page 33)

# FOUR WINDS POTTERY SUMMER SCHOOL

Robineau Road, Syracuse, N. Y., June 30 to Aug. 9, 1913



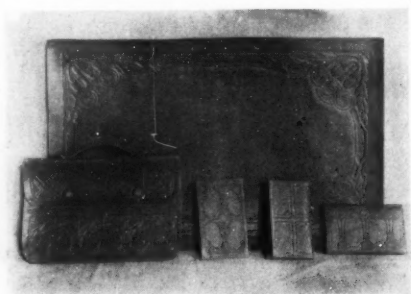
PORCELAIN AND POTTERY DECORATION

KATHRYN E. CHERRY



BASKETRY

BERTHA RISLET



LEATHER

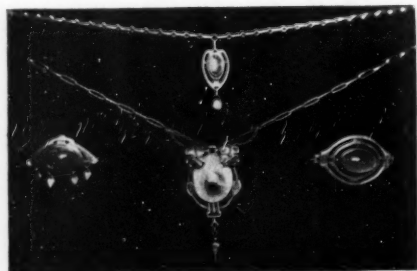
JESSIE M. BARD

**SEND  
FOR  
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CARVED BOWL

WALTER S. STILLMAN



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NEW ENGLAND WASTES

HENRY R. POORE

We illustrate here some of the work of the teachers of the school. For particulars about terms, boarding places, etc., apply to S. Robineau, care of Ceramic Studio Publishing Co., Syracuse, N. Y.

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Advertising copy for July must be here the first of June

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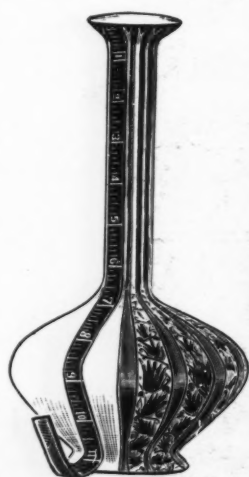
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